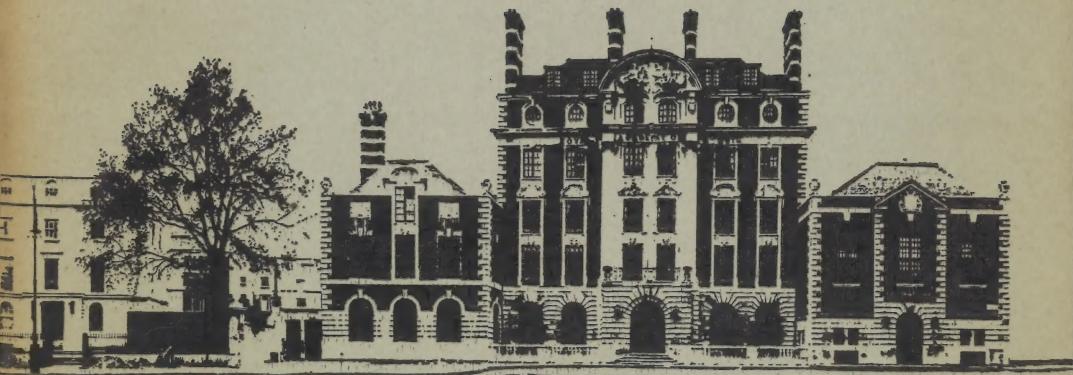


The Royal Academy of Music Magazine

No 192 Midsummer 1967



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Edited by Robin Golding

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This issue records the deaths of three distinguished musicians who were closely associated with the RAM: Gertrude Schwerdtner, Norman Askew and Eric Greene; the latter's an inestimable loss to the professorial staff. Since the Magazine reached proof stage we have heard of the deaths of two more former professors: Eric Grant, who was admitted as a student in 1912 and taught the piano at the Academy between 1924 and 1963; and Denis Wright, who was here between 1962 and 1965, and whose book *Scoring for Brass Band*, first published in 1935, has recently been reissued in its fourth edition. Tributes to them will appear in the Michaelmas issue. The next issue will also contain an appreciation of another greatly loved and respected RAM personality, Vivian Langrish, who, happily, is still very much with us, and who last year celebrated the sixtieth anniversary of his association with the Academy. This will be the first of a regular series of articles following in the tradition of a series begun by a former Editor, J A Forsyth, in 1926, but subsequently discontinued. Finally, readers will remember that 1966 was the centenary of Sir William Sterndale Bennett's appointment as Principal, and the 150th anniversary of his birth. As was noted in the last issue, part of Review Week in December 1966 was devoted to Bennett's music and included lectures by Frank Howes and Geoffrey Bush; the texts of these two lectures are reproduced below.

Sterndale Bennett and his place in English Music

Frank
Howes

The text of this discourse occurs in Ecclesiasticus IV 4: 'Let us now praise famous men and our fathers that begat us', and specifically mentioned by the compiler of the Book of Wisdom are 'Such as found out musical tunes'. Such a one was William Sterndale Bennett, who was famous in his day as the most prominent English musician of his generation, and who was certainly a father of the RAM, for if he did not actually found it, he refounded it at a time when it was likely to collapse and disappear. And he certainly found out musical tunes, some of which are still heard—for example, I saw recently, in the service list of Magdalen College at Oxford, one of his anthems—most of which however have disappeared for reasons that we may discover, but are at this moment coming up for revaluation by scholars like Dr Geoffrey Bush, who will report the results of his examination to us. And some others whom I know have had their interest aroused in Bennett's piano music. As for me, his name was one of the first I heard in my childhood, for a grandfather who died before I was born was enthusiastic about his music, and so through my mother I learned to play 'The Lake' from *Three Musical Sketches*, Op. 10—the other two were beyond my always limited technique—and my sister sang 'May Dew' in her early teens. I sold programmes in my only Eton suit at a performance of his *May Queen* in Oxford and my parents sang in his *The Women of Samaria*—all this around 1900.

William Sterndale Bennett was born on 13 April 1816, and was appointed Principal of the RAM in 1866. Today, therefore, we commemorate the 150th anniversary of his birth and the centenary of his appointment to the Academy. Let us therefore praise this famous man. But you may say 'Why?'. Is it not better to look forward than backward? The answer to those questions is ultimately philosophical.

When we are young we naturally look forward and do not need to be told to do it. We are also acutely aware of the present, but

the present has an odd habit of becoming the past and the future of becoming the present, and so we find ourselves in an eternal slither. In short we become aware of time. But time eludes us both in theory and in practice. When I was an undergraduate I was taught according to German idealist philosophy that time was not a thing but a mode, a mode of apprehending experience. I rather incline now to the view of the French philosopher, Bergson, that time is the very stuff of reality, and I was confirmed in that view by the casual remark of a friend of mine who now teaches philosophy at Oxford, that he could conceive the end of the universe, *ie* of time. I cannot; any more than I can conceive of the beginning of time, and it is for the sake of people like me that the ideas of a Creation, of an end of the world and something timeless called Eternity, were invented. The only thing that emerges clearly is that time is a continuum, what I have called an eternal slither, and we have to learn to cope with it. This we do by cutting off lengths of it, and regarding the bits of slither so cut off as entities. As musicians we are lucky to possess a sense of rhythm, which for short pieces of time is a wonderfully accurate instrument. For longer bits we invent clocks and calendars to enable us to keep our appointments. From calendars we proceed to annals, and from annals to history and from history to centenary celebrations. At a centenary we can appropriately look back over a bit of time and see the way by which we and our fathers that begat us have come. There is something appropriate at this particular click in the eternal slither to see what has happened to English music in the last 150 years since Sterndale Bennett was born.

The general view, which I certainly share, is that a lot has happened and it has mostly been for the better. This is cheering because in general I find that all improvements are for the worse. And if things in our music are better today than they were 100 years ago, then to Sterndale Bennett must be given the credit for making the first big heave-up. What then did he actually do? Answer: He played the piano; he conducted; he taught (indeed that was how he earned his living and what precluded his development as a composer); he promoted the Bach revival; he administered and managed the Academy; he reformed university music at Cambridge; and he passed on to pupils and influential musicians of the next generation something of his own visions and generosity.

But this tells us no more than that, like other honest musicians in all periods, he served his day and generation. Of composers we demand that they serve posterity by writing masterpieces. Actually on this point we are, especially just now, more than a little muddle-headed. We say how important it is to write, perform and hear modern music, rush to first performances but do not do much to help composers to have second performances; we relegate the modern composers of yesterday to oblivion. On the other hand, ever since Beethoven made music more impressive, we have required these composers to write nothing but immortal masterpieces, although we shall within fifteen years or less relegate them to oblivion. Thence my insistence on the nature of Time, because of the habit of the up-to-date becoming out-of-date. There is more to be said for writing second-best works that cannot claim to be masterpieces but serve their own time than we critics usually allow. Judged by that criterion, which was universally accepted as valid and normal before Beethoven, even Sterndale Bennett's compositions had value at the time, though



William Sterndale
Bennett in 1844, from a
lithograph by Baugniet
By courtesy of the Royal
College of Music

they are not free from the weakness of complacency which seems to have infected all Victorian music. This is odd when one considers the vigour of Victorian life, and its achievements in spheres other than music, such as industrial enterprise, scientific advance in biology (eg Darwin), chemistry and physics, which led to the technology and inventions which we now enjoy; English literature in Dickens, Tennyson and Browning; universal education (1872), wider suffrage, philanthropy and empire. Against these great achievements consider the case of music a hundred years ago, when Britain was known as *Das Land ohne Musik*, when a Leipziger could say, 'An English composer, no composer'.

In 1866, when Sterndale Bennett was 50, S S Wesley was 56, Macfarren (another Academician) 53, Balfe 58, Benedict 62, Loder the Opera composer had just died, J L Hatton was 63, Henry Smart 53, H H Pierson 51, Ouseley 41, Sullivan 24, V Wallace 54. Mackenzie, Parry and Stanford were only in their teens. The only music to be alive out of that clutch of composers is Sullivan's comic operas and Wesley's church music. There was a fairly active musical life of a sort, as we learn from the accounts of Berlioz (1851) and Hanslick (1886), but its standards seem to have been abysmal, and since the main English traditions were vocal it is significant that, Sullivan apart, the texts chosen for setting were banal in the extreme. Bennett's *The May Queen*, written for the opening of Leeds Town Hall and first festival in 1858, is to a text of drivel by the critic H Chorley, and when the renaissance began in earnest thirty years later, it was by Parry who launched himself with a cantata of which the text came from Shelley. The provision of opera in London again reveals some significant facts. It was called the Royal Italian Opera, and was directed by an Italian, Michael Costa. Mapleson's *Memoirs* (just reissued) are revealing. He began touring in 1849 and went on for thirty years. Balfe's *The Bohemian Girl*, which had a great international success, was translated by Mapleson into Italian to be given at Covent Garden, and was called *La Zingara* (1858). His singers were paid huge fees—Patti got £1000 a night and the condition in her contract that she need not attend rehearsals. Nor did orchestral players: Mapleson, comparing the orchestras of USA and England says, c 1883: 'American orchestras' excellence is scarcely suspected by English amateurs. In England we have certainly an abundance of good orchestral players, but we have not so many centres, and above all we have not in London what New York has long possessed, a permanent orchestra of high merit under a first-rate conductor. Our orchestras in London are nearly always 'scratch' affairs. The players are brought together anyhow and not one of our concert societies gives more than eight concerts in the course of the year. Being paid so much a performance, our piece-work musicians make a great fuss about attending rehearsals; they are always ready, if they can make a few shillings profit by it, to have themselves replaced by substitutes.' Stanford reports that at a special performance of *The May Queen* with the importation of a first-rate orchestra to Cambridge for it, Bennett would not have the solos accompanied by it but insisted on the substitution of the piano, so convinced was he that the music could not be accompanied with sufficient delicacy. Now if such were the conditions in the mid-nineteenth century, it is certain from adequate evidence that they were a good deal worse in the first part, and it is with that knowledge that we can look at Bennett's career in detail.

First of all, the facts and the dates. William Sterndale Bennett was born in Sheffield, where his father was organist of the parish church and as such the main teacher and conductor of the district. His father had also been a musician before him and both had been choristers in Cambridge—William's accession to the professorial chair was therefore appropriate and all the more so as he himself had been sent as a choirboy to King's when he was eight, but being discovered as a prodigy he was sent to the Academy, then in its early days at Tenterden Street, and more like a boarding school than you know it now. He took violin and piano, and composition under Crotch and Cipriani Potter. His first piano concerto was played at an Academy concert, where it was heard by Mendelssohn when he was sixteen. This was the beginning of an association that lasted until Mendelssohn's death in 1847. He wrote three other piano concertos, one of which he played at a Philharmonic Society concert at the age of nineteen, and five symphonies before he left the Academy. Two points emerge from these dry bones: the piano had taken precedence over the violin and was to produce his best work, and he was obviously prodigiously gifted, a sort of Mendelssohn in fact.

Another matter of permanent significance was the link with Mendelssohn. In 1836 (ie at twenty) he went to Leipzig and was introduced to the Gewandhaus musicians and to Schumann, who promptly wrote about him in his *Neue Zeitschrift für Musik*. Here is an extract: 'If I were to say anything about the character of his compositions, it would be that anyone hearing them must be struck by their eloquent fraternal resemblance to Mendelssohn's. The same structural beauties, the same poetic depth and clarity, the same ideal purity, the same benevolence towards the outside world, and yet they are different. The distinctive element is more readily apparent, however, in their playing, than in their compositions. The Englishman's playing is, perhaps, more tender (with greater attention to detail), Mendelssohn's more energetic (with greater concern for the composition as a whole). The one shades even in the quietest passages, the other gathers new strength from the grandest strong passages. If, with the one we are subdued by the transfigured expression of a single countenance, with the other we are overwhelmed by hundreds of angels' heads pouring in a flood as from a heaven painted by Raphael.

'Something of the same sort is true of their compositions. Where Mendelssohn gives us the whole mad witchery of *A Midsummer Night's Dream* in the most fanciful shape, Bennett is inspired rather by the individual characters of *The Merry Wives of Windsor*; where Mendelssohn, in one of his overtures, spreads before us an immense, deep-dozing sea, Bennett gives us a softly breathing lake in the trembling moonlight. This last brings me straight to three of Bennett's loveliest pictures, recently published in Germany, along with two other works. They are called *The Lake*, *The Millstream*, and *The Fountain*. In colouration, fidelity to nature, poetical conception, they are Claude Lorrains in music, living landscapes in sound. The last of them particularly becomes, under the hands of its creator, truly magical in effect.

'I should like to tell my readers a great deal more about him; for these are only short poems compared to Bennett's larger works, his six symphonies, for instance, and his three piano concertos, his overtures to *Parisina* and *The Naiads*, and how he

plays all Mozart's operas on the piano until we fancy we see the living master before us.'

Schumann also dedicated his *Études Symphoniques* to Bennett. Bennett played at the Gewandhaus and conducted his overture *The Naiads* there too. He found conditions in Germany very congenial, though he could criticise some poor performances, and he made two other visits by 1842, when he was twenty-six. By this time he had joined the Academy staff. He might well have made a career in Germany, if he had played in other German cities and become attached to Leipzig Conservatoire, for in 1853 he was offered the conductorship of the Gewandhaus concerts. But he decided, perhaps with marriage impending, to make his career at home. The result was fortunate for us but fatal for the development of his creative gift. For to earn a living in those days was not possible by composition, nor even by playing the piano and giving chamber concerts (as he did), but only by teaching. And what teaching! Stanford records that in the first six months of 1848, Bennett taught the piano for 950 hours, and on days when he went to Brighton to teach he was awakened by the policeman on the beat at 4 am, driven to catch a train at London Bridge at 6, gave eight or nine lessons at one school and did not reach home till 11 pm. At the Academy in the summer he taught harmony from 7 am. He spent a lot of his life in the carriage in which he drove round, like Dr Burney before him, to his London and country lessons, in which he ate, read and dressed. He had a breakdown in 1848. Do you wonder?

From 1835 to 1848 he was prominent in the Philharmonic Society, where he played every year—he was not yet its conductor; this came after he had given up playing, and he conducted six or eight Philharmonic concerts a season for ten years from 1856, though he was not allowed to choose the programmes. The break in his association with the Philharmonic came about as a result of a collision with Costa, who has left behind a reputation as an arrogant martinet. Indeed a row blew up between the amiable Bennett and the fierce Costa which produced an amusing squib in *Punch*.

Before I quote it I must explain that Costa had a reputation for taking things too fast and in a letter of 1836 Bennett had written, 'My new overture must not be taken too fast', and added that with Costa it would be possible to put all Beethoven's symphonies into one programme and still leave time for supper. However, in 1848 when Costa was rehearsing another of Bennett's new overtures he had taken it too slowly and Bennett passed up a note to the nearest cellist, Lucas, who handed it to Costa, who misread it and took such offence that he refused to conduct it and five years after that refused to conduct Bennett's F minor piano Concerto which was to be played by Arabella Goddard. So *Punch* produced a piece called 'The Embroglie at the Philharmonic':

Sterndale Bennett was Indignant with Costa
For not playing Bennett's Composition faster;
Costa flew into excitement at Lucas
For showing him Bennett's Order, or Ukase,
Haughtily Resigned the Seat which he sat on.
And contemptuously told Lucas himself to Take the baton.
Moreover stipulated this year with the Directors
That Nobody was to read Him any more Lectures.
And he made it a Condition Strict,

He was only to conduct what Pieces of Music he lik'd,
Whereby this Year Costa doth Prevent
Any performance of Music by Benn't;
Likewise excluding the young and gifted Miss Goddard,
Whom with Admiration all the Critical Squad heard:—
All to be Deplored, and without Amalgamation,
The Philharmonic will Tarnish its Hitherto Deservedly High
Reputation.

This storm in a tea-cup took place in the 1853 season, three years before Bennett was to return to the Philharmonic and at a time when he was engaged on a project of far-reaching importance, the Bach revival, which was largely his work, though others like Wesley before him and Otto Goldschmidt (Jenny Lind's husband) after him helped the cause. The importance of this discovery of Bach for English music was that it infused an element of strength and intellectual vigour into the slack, complacent atmosphere of mid-Victorian music. Handel's music, which was staple fare at the time, is indeed strong music, but it is easy-going in its eighteenth-century confidence, and did not shake the people who sang it and listened to it out of their complacency. Bach came as a challenge and a stimulus. I am the last person to start up silly comparisons—we need both Bach and Handel—but if you can put yourself back a hundred years in imagination you will see that Bach could have the effect of a cold bath. In fact the bath was found so exhilarating that the cultivation of Bach has gone on right up to our time, and the immediate effect of Bennett's efforts to get the choral works performed lasted uninterruptedly to Sir Hugh Allen's time and the first German war.

What Bennett did, probably fired by the repercussions of Mendelssohn's famous revival of the *St Matthew Passion* in Berlin in 1829, was to get some enthusiasts together (Charles Steggall, another RAM man, among them) to form a Bach Society in 1849, which collected copies and practised the motets in private and arranged for publication. The *St Matthew Passion* was tackled and performed under Bennett privately at the Hanover Square Rooms in 1854 and in public in 1858. Then came the B minor Mass and instrumental music. Bennett also stirred up a Bach movement in Cambridge, where he was made Professor in 1856—a nice sidelight on the financial difficulties of a Victorian musician is thrown by the fact that the Vice-Chancellor discovered, after Bennett had been Professor for eleven years, that no stipend was attached to the job. He was made a MA, which made him a member of the Senate and raised the status of the art in the university, from which its influence could radiate. This status business may seem to you a trifling matter, but it wasn't, as those who lived at the time, and up till the beginning of the present century, knew. For England, though not without music, was unmusical in the sense that no importance was attached to it in public life, and the atmosphere had to be changed before the art could revive and flourish as we now have it.

His work as a concert-giver in London had done something towards this end even in the fifties. J W Davison of *The Times* and *The Musical World* wrote of a concert in 1852: 'The Hanover Square Rooms were packed with such an audience of connoisseurs and professors as perhaps Sterndale Bennett is alone able to collect together. Sterndale Bennett was the originator (in 1842) of these performances of classical chamber music for the

pianoforte to which his art and its professors are so much indebted, and which in late years have been so greatly in vogue. The best pianist and the best composer for the pianoforte that this country has probably known, no one could be more fitted to set the example; and if works once confined to the students' library are now widely diffused and popular it is certainly due to Sterndale Bennett, who was not only the first to venture on producing them in public but, now that ten years have passed, remains without a superior among the foreign and English pianists who have followed in his steps.'

His final service to English music was his rejuvenation of the RAM. He hesitated as a more relaxed period of his life appeared to becoming possible (he was now fifty) and he might have returned to composition, but he yielded after a year's delay to pressure to become Principal of the Academy, which was going downhill fast. He had resigned from his place on the staff in 1858 because of the action of the Directors in importing the Italian Opera to give an Academy Concert which was to be attended by the Queen; things had gone from bad to worse and a small government grant was withdrawn. The Prince Consort's idea, handed on to his son, to found a proper up-to-date conservatoire was mooted because the Academy seemed hopeless. It was naturally proposed that perhaps the new and the old conservatoires could be combined, but in the end the Royal College became a separate foundation and Sterndale Bennett lifted the Academy out of the slough of despond, retrieved the government grant, and, the Directors being quite hopeless, took over the running of the place as well as supervising its education. This, moreover, at financial loss to himself. His work for Cambridge and the RAM is put by Dr Bush, who is his modern advocate as a composer, as arguably in *terms of service* the most valuable of his life.

I have not attempted a summary judgment of Sterndale Bennett's position as a composer nor a reassessment of his compositions. Nor will I. I'll leave that in the main to Dr Bush, who will give us chapter and verse. But I will declare my view on two issues: the Mendelssohnian character of his music; and his place in relation to what we call our Renaissance.

It is inevitable that Mendelssohn, whose music we know pretty well, should be recalled by Bennett's if we are going to say anything in general about it. It is like Mendelssohn; but that is not to say that it is an imitation of Mendelssohn. Schumann makes this point in reviewing some new piano music. 'The resemblance of his compositions to those of Mendelssohn has often been remarked; but those who think they have sufficiently designated Bennett's character by such a remark do him great injustice and betray their own want of judgment. Resemblances are common between different masters of the same epoch. In Bach and Handel, in Haydn, Mozart, and Beethoven in his earlier period, we find a similarity of aim, like a bond of union between them, which often outwardly expresses itself as though one were calling to the other. But this inclination of one noble mind to another should never be misnamed imitation, and Bennett's likeness to Mendelssohn is involuntary.' Precisely, *resemblances are common between different masters of the same period*. In other words one should postulate common origin rather than a causal or chronological connection. But since Mendelssohn was a greater, more prolific, more world-conquering composer than Bennett, it is easy to speak of him as a rather pale reflection of

Mendelssohn, as George Bernard Shaw does, often telescoping this in our journalistic urgency to 'imitation'. Dr Bush, I am sure, will contest this charge of imitation and may, as I hope, go on to demonstrate and underline the differences. But I think it is undeniable that the sort of music Bennett wrote was Mendelssohnian. They were both men of classic temper, cast in a romantic epoch; they were of an age and alike in temperament. Bennett, like Mendelssohn, was a prodigy and did not fully develop for the reasons already explained, when he might have found a more distinctive idiom. So that if an apologist for Bennett were to deny the resemblance I should retort, 'Not all is false that's taught in public schools', as was said by some witty defender of well-established orthodoxy. Orthodox opinion may very well be right.

On the second point I hold that the Renaissance did not really get going till Parry in 1880. Stanford, who was an instrument of that renaissance, does give credit to Bennett for initiating it, but I should say rather that he was a precursor of it. He was too much impregnated with German ideas and idioms to write very distinctively English music, and nationalism had hardly emerged by then as a revivifying force in European music. I think one can hear an English note in his music but GBS, writing half a century or more ago, would not have it. In a paper to the Musical Association in 1910 he says, mildly for him: 'His music was very charming, and I wonder why one or two of his compositions are not more frequently performed; but they are in no sense English. *The May Queen* appears to me to express what is not English. There is a certain feeble sentimentality about it; but if you are an Englishman and can get up to say you find everything that is characteristic of your country in the music of Sterndale Bennett I shall really wonder whether you have any clear idea as to what English music is. I do not say that English characteristics do not occasionally show themselves in Sterndale Bennett and Macfarren, eg 'Tis Jolly to Hunt' or the end of Macfarren's *Chevy Chase* Overture; but that is not exactly what I am talking about. I was thinking of the soul of England'. The answer to this is that Victorian music did not reflect the soul of England. As I commented earlier, it reflected a dilute German romanticism; the robust English adored sentimental slush. I know, for as a hang-over from Victorian times myself I used to play the accompaniments of royalty ballads for amateur singers when I was a boy, and a feeble sentimentality certainly was a mark of English music at that time. In so far as it is to be detected in the music of Sterndale Bennett that is the reason why I do not regard him as a pioneer of the renaissance. But there is no doubt that if he was not its Messiah he was its John the Baptist. I have summarised what he actually did for it, in education, in the Bach revival, and in London concert life. I will conclude with three important consequences of the fact that he was also a composer of quality:

(1) That he impressed foreign opinion that at last there was an Englishman who could write music, proper music.

(2) That the music, however much it reminded people, then as now, that it was the same sort of music as Mendelssohn's, had a recognisably English sound about it up to the point I've just discussed, and was English in origin.

(3) That it was his reputation as a complete master of his art, that he could create music as well as perform it, that invested him with the authority and influence he exercised, as was shown by the insistence that he should take over the Philharmonic

Society, the Cambridge professorship and finally the RAM. He was obviously head and shoulders above any other English musician of his generation.

Look Here Upon This Picture, And On This

Geoffrey Bush

Most people nowadays think of Sterndale Bennett (if they think about him at all) as a whiskered Victorian academic, worthy enough—depressingly worthy, in fact—but who had the misfortune to compose an unspeakable oratorio and a few piano pieces which might be called fragile watercolours at best and diluted Mendelssohn at worst. To eradicate this grotesque and erroneous picture from people's minds is an extremely difficult task. For one thing, misinformation about Bennett is perpetuated by inferior historians, who find it easier to parrot the opinions of previous writers than to undertake any original research of their own. For another thing, we ignore the music Bennett wrote when he was a real composer, and keep alive the inferior productions of his later years, when the only time he had for composition was 'the one day he stopped at home for his annual cold'—the teaching pieces he wrote for his piano pupils, for instance, which examiners love because they are technically exacting and musically uninteresting, and the oratorio *The Woman of Samaria* (which, however, has one or two splendid choruses buried amid the rubble). Another factor is our suicidal urge for self-destruction, which makes us hell-bent on demolishing the reputation of any of our fellow-countrymen who has done anything to turn us from a philistine into a musical nation. (Admittedly we usually wait until he is dead and unable to say anything in his own defence.) Finally, ludicrous though the imaginary picture I have drawn of Bennett is, it contains some elements of truth; he was indeed full of good works, having saved the Royal Academy of Music from disaster, pioneered the performance of Bach's choral works in this country, reformed University music at Cambridge, organised and directed chamber music and orchestral concerts, the latter on behalf of the Philharmonic Society, and handed on his own high ideals of musicianship and integrity to innumerable pupils. But this survey ignores one vital fact; all these activities belonged to the last thirty years or so of Bennett's life, and are entirely irrelevant to his earlier career, when he was—to put it quite simply—one of the most brilliant young composers and pianists in Europe.

Moreover, this reputation was acquired not only in England but in Germany where (before Bennett appeared) our musical stock stood several points below zero. Schumann has described how, when Bennett came on to the platform at Leipzig to play his third piano Concerto in C minor, a member of the audience remarked 'English composer? That means no composer at all'. Schumann goes on to describe how the indifference of the audience changed first to respect, then to almost painful expectation, and finally to unbounded enjoyment and enthusiasm. (How few Englishmen since have won such triumph abroad in one capacity, let alone two!) And it was no mere temporary success; Bennett's works were published and performed throughout Germany, and he was even, some time later, offered the conductorship of the Leipzig Gewandhaus concerts. As a pianist he was particularly admired for his playing of Bach and Mozart; in the latter's D minor Concerto he was considered by some to have excelled Chopin. Contemporary accounts emphasise the

strength and virility of his playing; he was an exciting virtuoso, not a prissy performer at a Victorian musical evening.

Bennett's career as a composer and pianist began in 1832, when at the age of sixteen he was the soloist in his own astonishingly accomplished first piano Concerto in D minor. It ended ten years later in 1842, when at the age of twenty-six he had to devote himself to full-time teaching in order to support a family. During these ten years he wrote six more concertante works for piano (four of them concertos); three overtures (the best known of which, *The Naiads*, has been published in miniature score—in Germany); and several masterly solo piano works, of which the most important are the Three Impromptus, Op 12, the piano Sonata No 1 in F minor, Op 13, the Three Romances, Op 14, the Fantasia in A, Op 16, and the Suite, Op 24. (Some of these are still in print and can be obtained from Edwin Ashdown & Co.) The following are the chief characteristics of Bennett's style:

(1) He is a master-craftsman, whether he is writing for piano or orchestra (or both). He has an exceptional understanding of, and sympathy for, instrumental techniques and textures.

(2) Although some of his slow movements are gentle and lyrical, his fast ones are often electrically exciting. Properly played, the finales to the Six Studies, Op 11, the Impromptus and the Romances should shake any piano to its foundations.

(3) There is a Mozartian clarity about everything he writes—indeed Mozart was the greatest single influence on Bennett. But the economy and transparency of his work set frightful traps for the performer; any carelessness or inadequacy is immediately and ruthlessly exposed.

(4) 'As for lovely melodies, it rings with them as over-richly as a nest of nightingales.' Schumann wrote this of the Fantasia in A, but it is true of all his best works, notably the piano concertos.

(5) Bennett is not just a miniaturist; he has a firm grasp of musical structure on a large scale, and is particularly happy in his handling of sonata form. The first movement of the piano Sonata No 1 is characteristic of the effective and logical way he develops a tonal and thematic argument.

Two obstacles to a just appreciation of Bennett's music call for comment:

Victorianism

It was possible for the joint efforts of scholars, historians, publishers, performers and composers to rehabilitate Purcell, so that from being regarded as a 'might-have-been' he now takes his rightful place as the peer of Mozart and Schubert, largely because he lived, like ourselves, in an Age of Anxiety; his music speaks to us across the centuries as if it were our own. But Bennett lived in an Age of Complacency. No century is further from the twentieth than the nineteenth, just as nothing is so out-of-fashion as yesterday's skirt-length. Unless we can clear our minds of the paraphernalia of Victorianism (potted plants, ballads round the piano, aunts dressed in mauve and the architecture of Keble College), we are bound to remain indifferent to Bennett's music.

The influence of Mendelssohn

A typically English freshness of inspiration prevents Bennett from being a carbon-copy of Mendelssohn, just as it prevents

Arne and Boyce from being carbon-copies of Handel. The whole vexed question of influences is best dealt with by a further quotation from Schumann: 'The resemblance of his compositions to those of Mendelssohn has often been remarked: but those who think they have sufficiently designated Bennett's character by such a remark do him great injustice, and *betray their own want of judgement* [my italics]. Resemblances are common between different masters of the same epoch. In Bach and Handel, in Haydn, Mozart and Beethoven in his earlier period, we find a similar aim, like a bond of union between them, and which often outwardly expresses itself, as though one were calling unto the other. But this inclination of one noble mind to another should never be misnamed imitation.'

To conclude: Bennett is not a major master, but he is certainly a minor one, ranking with Field and Ireland as one of the three greatest writers of piano music our country has yet produced. To quote Schumann for the fourth and last time, 'no-one will style Bennett a great genius, but he has a great deal of one kind of genius'. Anyone who imagines that to celebrate Bennett's centenary is an act of condescension is making a big mistake; in listening to his music we are not doing him a favour, but ourselves.

See also 'Prophet in his Own Country' in *The Composer*, No 21 (Autumn 1966), and 'Sterndale Bennett; the solo piano works' in *The Proceedings of the Royal Musical Association*, Vol 91 (both by Geoffrey Bush).

Illustrations to Geoffrey Bush's lecture (of which this article is a summary) were played by: John Blakeley (piano), Rosalind Bevan (piano), Avril MacLennan (violin) and Peter Worrall (cello).

Dancing with Diaghilev Leighton Lucas



Jean Cocteau
1954

Diaghilev by Jean Cocteau
By courtesy of Richard Buckle

During a visit to Paris last year I was intensely moved to see that a section of the Place de l'Opéra has been re-named 'Place Diaghilev'. Significantly, it is the part that lies right opposite the stage door of the Opera House. It is a spot pregnant with memories.

To see the Diaghilev company in its proper perspective it is necessary to recall the last years of the 1914-18 War. London was 'blacked out', air raids were increasingly frequent; austerity was the key-note and the public jaded and tired. Suddenly, like a comet, appeared this virile, sophisticated and exciting spectacle. London had seen nothing like it. London went mad. The 'smart set' of Chelsea indulged themselves by investing in Bakst-like décors for their drawing rooms. Everything was 'Russian Ballet' and 'Scheherazade'. One 'arty' woman used to dress in gold lamé trousers, and a huge, feathered turban like Zobeide, and would sit cross-legged on opulent silken cushions. Another balleromane acquaintance built a little shrine in his bedroom, and burned candles to a photograph of Lydia Lopokova! The concert halls rang with the music of these Russians. Rimsky-Korsakov, Borodin and Mussorgsky now replaced the only Russian composer we had known—Tchaikovsky.

Into this scene I arrived: a very young and shy dancer. I had been dancing throughout the British Isles as a partner to Lady Constance Stewart-Richardson, a *soi-disant* disciple of the principles of Isadora Duncan and, on returning to London, was

Page from the programme
of Diaghilev's 1922 season
in Paris. Leighton Lucas, as
'Lukine', is the third Kikimara



❖ Programme de la soirée du 22 Mai 1921 ❖

□ □ □

I. L'OISEAU DE FEU — II. CHOUT (LE BOUFFON)
III. CUADRO FLAMENCO — IV. LE PRINCE IGOR

L'OISEAU DE FEU

Conte russe en deux tableaux

Livret de M. FOKINE. — Musique de M. IGOR STRAVINSKY. — Chorégraphie de M. FOKINE.

Décor d'après la maquette de GOLOVINE.

Costumes de M. GOLOVINE. — Costumes de l'Oiseau de Feu, d'Ivan et de la Princesse, dessinés par M. LÉON BAKST.

DISTRIBUTION

L'Oiseau de Feu	MME LYDIA LOPOKOVA
La Belle Princesse	MME LUBOV TCHERNICHEVA
Ivan	M. PIERRE VLADIMIROFF
Kostchëi l'Immortel	M. SERGE GRIGORIEFF

Les Princesses enchantées : MMES VERA NEMCHINOVА, SOKOLOVA, GRABOVSKA, SUMAROKOVA,
SUMAROKOVA I, SLAVICKA, BEWICKE, KRASNOVA, KLEMENTOVITCH, NOVITZKA, NEMCHINOVА, EVINA.
Adolescents : MM. IDZIKOWSKY, WOIZIKOWSKY, ZVEREFF, KREMNEFF, SLAWINSKY, BOURMAN,

Kikimaras : MM. STEPANOFF, MASCAGNI, LUKINE, KOZIARSKY.

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Chef d'orchestre: ERNEST ANSERMET.

(Voir l'argument au verso.)

introduced to Diaghilev by my mother, who was then acting as a rehearsal pianist for the company.

I was invited to give an audition to Léonide Massine. It was a frightening experience but I remember, gratefully, the polite applause and the beautiful manners of those who were to become my colleagues, as I bowed my way off the floor of the rehearsal room into the cubicle which had been fitted up as a dressing room. I was immediately greeted there with enormous politeness (and in very good English) by one whom I later identified as one of the greatest dancers I ever saw—Stanislaus Idzikovsky.

Readers will, I hope, forgive my indulgence in personal reminiscences at this moment. They will remember that I was very young (fifteen) and had never met such a formidable cavalcade of talent before (nor have I since). About three days later a telegram arrived from the Diaghilev Company, inviting me to report at 10 o'clock at Cecchetti's rehearsal rooms in Shaftesbury Avenue. It appeared that one of the corps de ballet had injured his foot, and they were short of a male dancer for the Bacchanale in *Cleopatra*. I was immediately involved in the high-pressure rehearsals which only Russian ballet dancers know. For three hours I rehearsed my small, three-minute part, and that afternoon I made my débüt at the Coliseum. I was only conscious of the lights. There seemed to be thousands of them focused on the stage. I was dimly aware of the black pit of the orchestra in front of me, and beyond that—black nothing. The audience seemed removed by miles. Encouraged by word and gesture by my companions I came through my first performance without a black mark.

Throughout my three years with the Ballet I found the company wonderfully friendly and helpful, and in those early days I had need of much help. There was a large repertoire of ballets to be learned in a very short space of time, since we switched our programmes about twice a week. From that day onwards it was a daily routine of 'class' at 9 am under Cecchetti, followed by rehearsal from 11 to 1, followed again by matinée and evening performances at the Coliseum. Apart from the purely balletic aspect this, for me, was an enormous extension of my musical experience. The intimate knowledge I gained of the ballets by Stravinsky, Prokofiev, Falla and other composers was extremely valuable, and weaned me from the tyranny of the classical repertoire in which I had been brought up.

Our conductor was a Frenchman, one Henri Defosse, and very able he was, too. He very kindly took an interest in me early on, recognising my addiction to all things musical. Through his good offices I received my first musical commission in the shape of a much-needed piano transcription from the full score of Liadov's *Baba-Yaga*, which the company required for rehearsal purposes. (Students at the RAM will know how difficult a task this can be.) For this arduous job I was paid the princely sum of £2. But the experience was worth so much more than that.

11 November 1918—Armistice. My personal recollection of that exciting day is of arriving at the rehearsal room, to be greeted by Nicholas Kremneff with the cryptic announcement: 'No repetitzky aujourd'hui—peace come' ('repetitzky' is Russian for rehearsal). This was typical of the sort of polyglot Russo-Franco-English language which was currently used by the company. Remember that they were all exiles and prohibited from returning to their native land. Following the Coliseum season we moved across Leicester Square to the Alhambra. Here I danced my first

individual parts—those of the young Russian son in *La Boutique Fantasque* and the blue-bearded madman in *Le Tricorne*. Here I first saw Picasso, who had devised an inspired setting for the Spanish ballet.

After this enormously exciting season we left for our spiritual home—Paris. For the next three years we travelled extensively between Paris, Rome, Milan, Monte Carlo, Lyons and Madrid, occasionally revisiting London (Covent Garden and The Prince's Theatre). We worked extremely hard at classes, rehearsals and daily performances. Even Sundays were gala days, with special performances. Our leisure time, therefore, was meagre.

It was in Paris, in 1920, that the Massine version of *Le Sacre du Printemps* was presented in the lovely Théâtre des Champs-Élysées. Having very little to dance in this ballet, I used to leave the rehearsal room and creep into the theatre to listen to Ansermet rehearsing the orchestra. This was an enormous thrill, and I was quite overcome by the magnificent orchestral sounds no less than by Ansermet's masterly control of this complicated score. Ansermet's knowledge of Stravinsky's music is well known, and I recall a previous experience (in London, I think) when I heard him take an orchestral rehearsal of *Pétrouchka* without a score. He only hesitated when, having stopped the orchestra, he could not remember the reference numbers of the bars to re-start.

One more small reminiscence will exemplify the degree of perfection at which Diaghilev aimed. *Pulcinella* was produced at the Opéra in Paris. The company had slaved for months memorising Massine's complicated choreography. On the first night we were 'word-perfect' and the ballet was proceeding smoothly when, in a moment of temporary aberration, I hesitated fractionally before the next step. It was so minute a hesitation that I scarcely noticed it myself. But, on leaving the theatre after the performance I read on the notice board at the stage door: 'LUKINE [this was my Russianised name] Rehearsal *Pulcinella*—10 am'. Diaghilev, in front, had seen and noticed. This was all the more remarkable when one remembers that there were four little Pulcinellas, all disguised with huge black masks. The next morning I had the galling experience of being solemnly instructed in my rôle (which I was expected to know!) for a whole hour, by myself, supervised by Grigoriev.

It is impossible to sum up in a short article the multiplicity of impressions and memories contained in the words 'Ballets Russes de Diaghilev'. The list of great artists and creators with whom I was in daily contact reads like a 'Who's Who in Art': Diaghilev, Stravinsky, Picasso, Bakst, Derain, Prokofiev, Ansermet and Larionov. The names are legion: my good friends Idzikovsky and Sokolova (the first English girl to achieve solo status in this company); the marvellous Enrico Cecchetti, doyen of teachers; Grigoriev, the formidable but benevolent régisseur who made the wheels turn so smoothly; and the wonderful Karsavina whom, happily, I still meet at the Royal Academy of Dancing, and who remains as beautiful and kind as ever.

Music owes Diaghilev a great debt. He was quite accomplished as a musician and, fired by his curious taste for novel creativity, he caused to be written such scores as *L'Oiseau-de-feu*, *Pétrouchka*, *Le Sacre*, *Pulcinella*, and *Le Tricorne*. Ravel's *Daphnis et Chloé* was commissioned by him, as were Poulenc's *Les Biches*, Stravinsky's *Renard* and countless other works. There has been no theatrical venture of comparable felicities. I was very

happy with the company, and I nostalgically recall the hundreds of exciting moments I experienced with them. My patient readers (if they have followed me this far) will understand my emotion on seeing the plaque in the Paris square which commemorates this fine artist.

An Opera Première in Leipzig

Alan Bush

An opera with a contemporary theme has always been exceptional. Mozart's *Marriage of Figaro* and Beethoven's *Fidelio*, the latter placed in a setting which disguised its topicality, Verdi's *La Traviata*, Bruneau's *Attack on the Mill* and Puccini's *Madame Butterfly* and *The Girl of the Golden West* make up an almost complete list of such exceptions among the hundreds of operas written during the last two centuries.

My aim in composing music, in whatever form it happens to be, is to express in some way or other my love of human life or to convey the belief that it can be glorious and even happy or at any rate much happier than it is today for the vast majority of people in the world; furthermore that the struggle to make it so can already bring some moments of happiness to those who take part in it. In the mid-twentieth century the conditions of life of the colonial or previously colonially oppressed peoples in Asia, Africa and Central and South America continue to cause untold suffering, much of which is quite unnecessary and is being prolonged only in the interest of profit to themselves by relatively small numbers of people in other countries, including our own. Opposition to the struggles of these colonial and oppressed peoples for a better life takes various forms, sometimes the terrible form of war, such as is being waged by the USA monopolists against the people of Vietnam, sometimes less cruel forms of oppression.

In 1953 the people of the country which lies on the north coast of South America, then known as British Guiana, who were nearly all descendants, either of slaves imported from Africa or of indentured labourers from South India, reached a first high point in their struggle for independence and social advance. In the first democratic election ever held in the colony, the People's Progressive Party with its truly progressive programme was elected by an overwhelming majority. Six months later a British battleship with highly armed soldiers on board steamed up the river Demerara and moored just outside Georgetown, the colony's capital. The Governor suspended the constitution, announced a four-year period of government by his own decrees, and most of the leaders of the People's Progressive Party found themselves imprisoned on one pretext or another. In the libretto of *The Sugar Reapers* by my wife, Nancy Bush, these events are presented as they affected the personal lives of a group of villagers, mostly workers on a sugar estate near Georgetown.

Not every problem of human life or event in history, however important, is equally suitable as the basis for an opera libretto. In opera, as in musical art in general, human feelings are the basic content. Feelings do not exist in the abstract; they are aroused by events in the present or associated with memories of those from the past. It was apparent to me that there were unlimited opportunities in the expression of the feelings of a group of villagers who took part in the exciting events of 1953, the triumphant climax of the election and its crushing aftermath when the fruits of their rightful victory were torn from them. A personal love-story and an incident of police terrorisation,



During a rehearsal of
The Sugar Reapers.
Left: Fritz Bennewitz
(producer); right Alan
Bush

invented by the librettist, provide further dramatic conflicts, developing out of the social and political events.

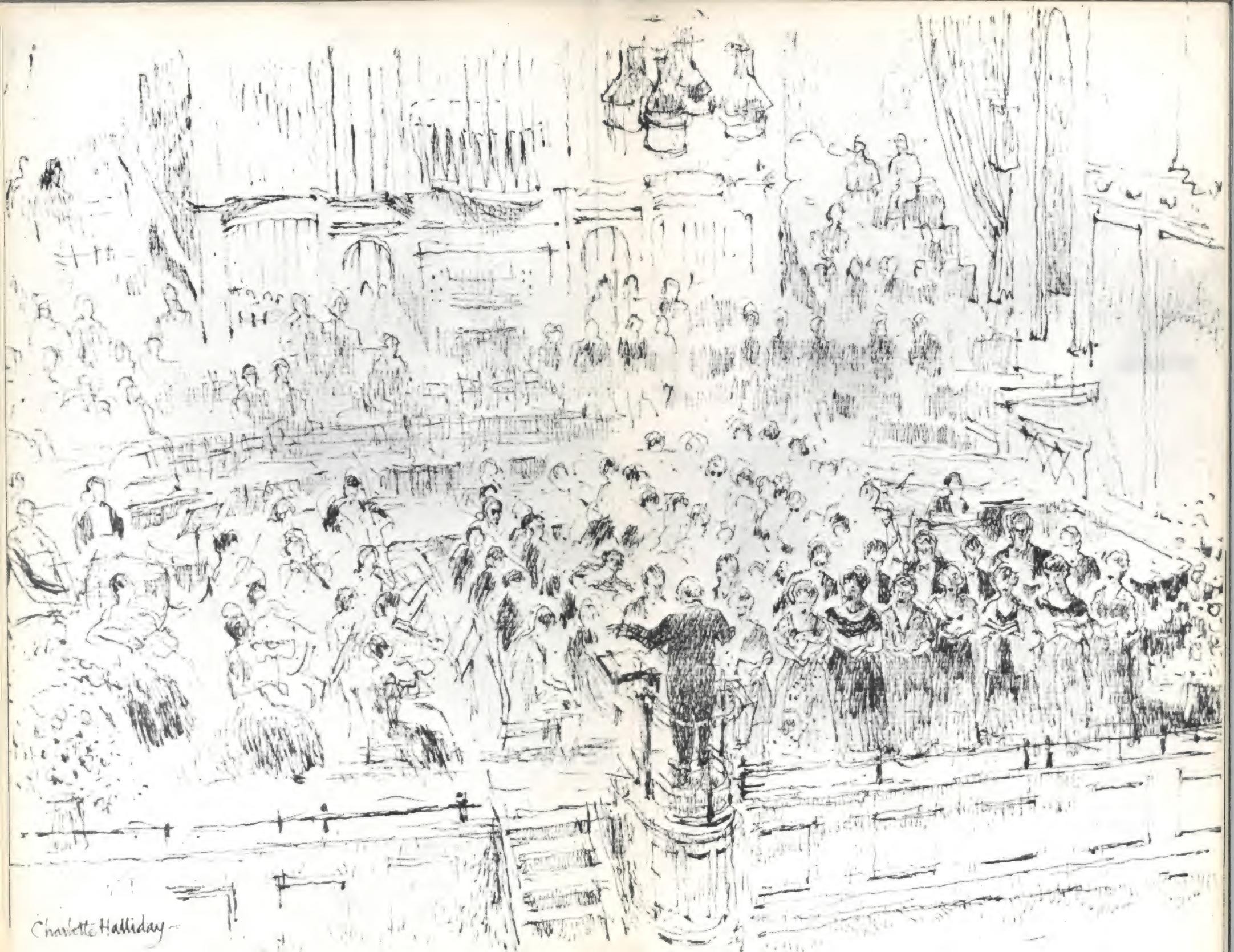
From a musical point of view the African and Indian musical traditions and social customs provided a distinctive basis for truthful artistic characterisation—the wide-ranging rāgā basis of Indian musical style on the one hand and the predominantly pentatonic African style with its unusual rhythms on the other, show pronounced diversity. Yet certain features of both made it possible in the love duet for the Indian girl, Sumintra, and her African lover, Johnny, to sing in their respective national styles, at first independently and then simultaneously. In the music of the three Indian characters, each with his or her different rāgā, the use of the rāgā system in passages of two to six voices without preserving the continuous pedal bass, hitherto invariable in Indian music, produces new harmonic relations as well as characterising the persons of the story.

African betrothal customs include the performance of a large repertoire of songs and dances about love and marriage, all of a realistic and some of a sardonic content. In the third scene, which ends Act I, the radio-announcement of the breathtaking election result is followed by the agreement of Sumintra's Indian father to her marriage with the African sugar-worker, Johnny. Here authentic African melodies are presented in constantly developing harmonic and contrapuntal versions. During the Indian wedding ceremony in Act II there is again dancing. This opportunity for ballet, a popular feature in opera which is comparatively rare in contemporary works, but which arises in this libretto quite naturally and inevitably from the social customs of the country and from the development of the personal story, is a detail of the work which may do something to offset the scepticism or even hostility with which the opera public in all countries (except perhaps in the USSR) seems to approach all new operas.

The Sugar Reapers or, to give it its German title, *Guayana Johnny*, is the first opera in history to have as its subject the struggle of a colonial people for liberation. When I experienced the warm enthusiasm with which it was received at its première in Leipzig on 11 December I felt that the people for whom it was written, the opera public of today, had enjoyed it and were glad that it had been composed and produced. The music critic of the *Sächsisches Tageblatt* described it as 'a chapter in the history of British colonialism, artistically depicted with all the means at the command of the composer, a contemporary opera of an actuality which, advancing as it does so far into the domain of the political and the humanistic, is an event'.

**Eric Greene
1901-66**
Sir Thomas
Armstrong

Although Eric Greene was a good singer of classical German songs as well as of oratorio, it was as an English singer that he excelled, for his voice had a true lyrical quality and his phrasing a style that came from our own language. It was this beauty of tone and his skilful use of the Authorised Version that originally gave distinction to Greene's treatment of the narrator's part in the Bach Passions, and to his singing of Purcell. If in later years he preferred to sing the part in German, and inclined to a more purist approach, his contribution to the tradition had by this time passed into the mainstream and was exerting a lasting influence. Conscious as he was of artistic obligations, and deeply as he cared for the integrity of the effort, Greene was primarily a practical



Charlotte Hattiday -



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A drawing by Charlotte Halliday (reproduced by kind permission of the artist) of the performance, in the Duke's Hall on 12 October 1963, of Vaughan Williams's *Serenade to Music* given by the Pro Canto Singers under their founder Eric Greene, at their Tenth Anniversary Concert. Soloists (left to right): Front row—Ena Mitchell, Olive Groves, Elena Danieli, Stiles Allen*, Veronica Mansfield, Ethel Barker, Muriel Brunsell*, Mary Jarred*; Back row—Parry Jones*, Trefor Jones, Bruce Flegg, John Kentish, George Baker, Henry Cummings, Robert Easton*, Norman Allin*. (*Soloist in the first performance on 5 October 1938.)

musician, able and ready to make the most effective immediate contribution to the success of a performance. I recall with gratitude and admiration an occasion at Oxford when in *Elijah* the bass singer faded out at the end of Part I. Eric Greene took over, and sang the baritone part as well as his own for the rest of the concert, and seemed to enjoy doing it. He certainly rescued the performance from disaster, as he rescued many performances.

In later years he turned his attention to teaching and choral training, where his experience was specially valuable. His pupils knew that they could rely on him for frank advice about their vocal problems, and for an understanding of their personal ones; and in all this work his sense of vocation was strong. Indeed, some would say that of all his many achievements, the creation and maintenance of the Pro Canto Singers was the most outstanding. With this group of sightless singers he produced many good performances of fine music; and in 1963, when he wished to perform with this group Vaughan Williams's *Serenade to Music*, he invited the assistance of all those soloists who were still available and had sung in the first performance; the readiness with which they supported him was a sign of the affection that was felt for Eric Greene; and the concert is remembered as an occasion of distinguished singing as well as a tribute to a colleague who had been greatly admired.

(Reprinted by kind permission of *The Musical Times*.)

Peter Bamber

Eric Greene was a man of such vitality and warmth that the clarity of one's recollections of him makes it so much more poignant to comprehend how great is the loss all his friends have suffered. No one who knew him could fail to respond to his humanity and the almost prodigal way he gave of himself, even in the last years when it often required more than mere courage to resist the

physical weakening of illness. Those of us who were his students were particularly aware of this unselfish generosity. That many of us had not known him at the height of his vocal fame was obviously a source of regret, but it was tempered by the knowledge that he carried into the studio the very qualities that distinguished him among his contemporaries, his perceptive ear, his fastidious taste, his quick grasp of the essential technical and interpretative problems of a piece of music and his ability to demonstrate his ideas vocally and at the keyboard, for he was a fine pianist and a superbly sympathetic accompanist. He passed on the fruits of his enormous experience of both performing and studying oratorio and song quite unstintingly, and if he felt that the seed sometimes fell on stony ground he was not discouraged. That is not to say that he was prepared to accept imperfections lightly; although I don't think he ever sang grand opera he fully appreciated its *raison d'être* of theatrical excitement, and only the foolhardy student attempted more than once to sing Verdi to him in the style of an English ballad. Above all, however, he gave us the sense of personality and performance, of transmitting one's own total commitment and love of music, of being oneself the instrument of re-creation. Caruso, it is said, always tried to give 150 per cent of himself in each performance and I'm certain Eric Greene would have agreed with this. His musical and artistic feeling insisted that reliability did not necessarily mean predictability and that music would die as speedily in a rigid, inflexible performance as in a loosely incompetent one. And it is, after all, his love of living things that we shall remember. It embraced all the many facets of his personality, the buoyant spirits, the kindness, the immense energy; and it would have pleased him to know that the faith that sustained him and the benefits of his help and advice will long remain. He was a good man and we miss him deeply.

Reginald Jacques

In 1935, the Bach Choir held a Festival in commemoration of the 250th anniversary of the birth of J S Bach. Amongst other great works, we gave a performance of the Mass in B minor, and Eric Greene was the tenor soloist. During his singing of the *Benedictus*, I was impressed with him as a Bach interpreter. He had an attractive lyrical voice, clear diction, and the ability to negotiate the long phrases with ease. Soon afterwards, I asked him to succeed Steuart Wilson as Evangelist in the St Matthew Passion. This was entirely successful, and so began a collaboration which lasted for over twenty-five years. He was a most moving Narrator, for not only was he a first-rate musician, but he had that rare quality of being able to project his glowing sincerity to the audience, and helped enormously towards binding the performance into a complete whole. As everyone knows, when the Passion is sung in English, a compromise with regard to both text and music is necessary; some slight alterations are inevitable. Eric Greene and I had many discussions about these problems, and always with complete agreement.

Paul Steinitz

Some reminiscences from one who had over thirty years' professional association with Eric Greene may be of interest to those who only came to know of him after his great 'Evangelist' days were over. It was his inspiring singing, his boundless enthusiasm and his ever-open mind that first set me on the path of Bach exploration. I am going back now to 1936 when he sang in the first performance I ever conducted of the St Matthew Passion in

Ashford, Kent. Then, and for at least fifteen years afterwards, his interpretation of the Evangelist's role in the Bach Passions was supreme, and the wonderful legato-cantabile which was its chief characteristic and the singer's superb artistry, still live in the mind.

I can recall countless occasions since, when his participation raised a performance otherwise ordinary into something special; particularly remarkable among these is a St John Passion with an all-Forces choir in York during the war, when his enthusiasm was so exceptionally infectious that really the performance owed everything to him.

He was President of my London Bach Society from 1947 (almost immediately after its foundation) until his death; there were many years of artistic co-operation, followed by many years of constant help and advice. Perhaps his most valuable contribution to the Society were his idea of performing Bach's St Matthew Passion, for the first time in this country, complete and in German (in St Bartholomew-the-Great in 1952) and his own performances in it in the early days. It is hard to realise fifteen years later what a highly controversial project that then was, and how much determination was needed to see it through. Indeed, for several years after the first performance he and I always made the planning of this concept a co-operative effort.

(Reprinted by kind permission of *The Times*).



Norman Askew will be remembered with affection by many connected with the RAM. He was rather older than most students when he entered the Academy and even in those days he was busy with many outside activities. One remembers him spending only the necessary time at the Academy and he was not to be found wasting time in the restaurant. I was impressed with his

musicianship and efficiency when he played the organ at one of the Fortnightly Concerts. I had heard his only rehearsal, if heard is the right word, since he spent most of the time writing in all the stop changes, but he produced an artistic and efficient performance. He was one of Ernest Read's bright young conductors and on one of those eventful occasions when the conducting class was allowed to conduct the first orchestra under the severe yet kindly eye of Sir Henry Wood he showed up well. He had a clear beat (but woe betide those who had not—no plasticity in those days!) and all that he said could be heard; an orchestra requires no more. The breadth of his activities gave him the coveted Dove Prize and he obtained the Academy's *Prix de Rome*, the Charles Lucas prize. In addition, he got the Kiver, Battison Haynes and Stewart Macpherson. These were shadows of coming events and his later musical life was that of a general practitioner and he was equally at home conducting choirs and orchestras or playing the organ or writing music for his performers.

At a meeting in 1942 in County Hall, Kingston, when Vaughan Williams and Robert Beloe among others were involved in forming a County Music Association, they had the foresight to appoint Norman Askew as Music Adviser. From then on for twenty-four years he influenced music in Surrey. A list of his activities and the societies he formed and helped would be far too long for this article. I had first-hand knowledge of his activities and can say that his influence covered the whole of the county. He was responsible for forming many new societies, and after being in charge for a year someone else would take over and he would be off on a similar mission at the opposite end of the county. He helped music in schools or advised women's institute choirs or conducted massed performances in Guildford Cathedral (he was due to conduct Haydn's *Creation* there in June). The annual Summer School at Gypsy Hill was always well attended and enjoyable and here he was helped, as on many other occasions, by the organising ability of his wife. He quickly gained people's confidence and had the gift of making them feel that they could help themselves and after instilling suitable ideas he would recede into the background. It gave him genuine pleasure when an Academy professor became President of the Surrey Association. Throughout his life he managed to find opportunities for organ playing and at the time of his death he was organist and choirmaster of the Chapel Royal, Hampton Court Palace, where a memorial service was held just before Christmas.

**Gertrude
Schwerdtner
1889-1966**

Susanna Thomas

When Gertrude Schwerdtner died on 5 December the London Cello Club in particular, and a wide circle of music lovers in general, felt a great loss. A real character, a link with the musical life of London in the quieter, easier period between the wars, had gone. Although she trained at the RAM as a pianist, cello was her second study, and consequently she came into the sphere of Herbert Walenn, and therefore of the Cello Club. She became its Hon Secretary in 1942, and held the post until her death. It was no sinecure; and when Herbert Walenn died she was faced with the task of finding a new home for the club, a meeting place which would live up to the high standards set at Nottingham

Place. At the new home in Lancaster Gate, she was a familiar figure, and her unfailing kindness and courtesy to all will be sorely missed.

Why not teach them Music?

Paul Steinitz

After reading Dr Durrant's entertaining article, *Why teach them Harmony?* in the last issue, I was still guessing the answer. Hence an attempt to answer with another question.

The point so much discussed lately is, of course, Whose Harmony? Is it that of such composers as Bach, Mozart, Wagner, Bartók, or that of such theorists as Prout, Kitson, Macpherson, Lovelock? It is hard today to find reasons for teaching the latter; perhaps that is why its protagonists, even such valiant ones as Dr Durrant, so seldom produce any. Certainly, whatever useful things it may teach can be better learnt in other ways.

Preparation for the old-style RAM harmony examination (which is based on the theorists) most definitely need not involve looking at one single note of live music (and frequently doesn't!), and if before the advent of the new syllabus students did learn anything about the actual harmonic practices of the great composers, this was simply because of the desire of most professors to teach *music*, in spite of the examinations. Unfortunately the effect of teaching textbook harmony is not just neutral or negative. It is actually pernicious and does untold harm, for it encourages the student to do what great composers positively did not do, for example, modulate four or five times in a piece eight or twelve bars long; or produce a string trio of say sixteen bars in which a 'figure' appears in about fourteen of them! This sort of discipline causes intelligent students to rebel, and rightly, for they can see that it will not help them in their work either as composers, performers or teachers.

The result is that harmony lessons are cut. Dr Durrant is distressed by this, because the students in question, whom he calls the 'awkward squad', do not show any interest in writing 'correct' hymn-tunes (without words, thank goodness!), string trios and the like, according to rules which great composers ignored. Many of us are distressed rather because of the opportunities lost of imparting vitally important—and interesting—knowledge during that thirty minutes a week. What knowledge? I mean acquaintance with, to quote the new syllabus, 'the harmonic and contrapuntal procedures which underlie European music of the sixteenth to the twentieth centuries', the testing of such knowledge to be made entirely from 'actual compositions of the period concerned or an actual folk melody'. This course of study necessitates contact with great music. It is not less difficult than the old course, for it cannot be done by rule of thumb; instead, a vast amount of music has to be known, and its characteristics recognised. This is accomplished through imitation and analysis, though I should like to see much less of the former and more of the latter, especially for non-graduates, who should hardly be cluttered up with the techniques of writing at all. Textbooks are replaced by musical scores, not improvised theoretical exercises as Dr Durrant implies; these scores are the 'reference books', as they were in the days of Bach. It is absolutely necessary for students to acquire this sort of knowledge if they are to leave the RAM able to understand the difference between the sound of Monteverdi and Handel, Beethoven and Brahms, or Mozart's and Handel's own scoring of *Messiah*. All this is recognised by

the students, who have given the new syllabus an immediate welcome, so there is no need to talk any more of 'revolt', or ask how to get students to their lessons.

Opera

'Opera is the most exciting thing that happens in the Academy', said one of my fellow-profs (not himself concerned with opera) at one of these four performances of Mozart's *Le Nozze di Figaro* (6, 8, 9 and 10 February). Certainly the suggestion of enterprise, of imagination, of difficulties enjoyably conquered, is strong on these occasions. Wonders are wrought with the Academy's inadequate stage: the elegant though necessarily simple scenery by the new designer, Barrie Scott, was noted with pleasure.

The decision of John Streets, Director of Opera, to give a 'complete' *Figaro*, with no numbers omitted, cannot but be praised. His decision to give it in Italian rather than English must rank as more controversial. Mr Streets defended this in advance in the pages of *Opera* last November, but I share the objections already raised by some of my colleagues among the music critics. Singing in a language which the audience does not follow line-by-line, students cannot be exercised in communicating with that audience in the way a comic opera requires. As for the Italian pronunciation, I should be a rich man if I had £1 for every dropped 'r' and every anglicised vowel.

Pauline Stuart, once again the producer, was successful (as how few producers are!) in making the nocturnal intrigue of Act IV intelligible; and I particularly liked the way in which, as the curtain fell on Act I after *Non più andrai*, Susanna was prepared to take womanly pity on Cherubino after Figaro's mockery. Formal, ballet-like groupings and movements have their justification in this type of opera, but the close of Act II—with the 'teams' back-to-back—was a shade too contrived.

As at Sadler's Wells, a properly ornamented vocal line was used, and was made to sound almost always natural under the firm, skilled conducting of Steuart Bedford, who also played a delightfully lively harpsichord continuo. It seemed a pity that the example of Sadler's Wells was not also followed in the trio for the Count, the Countess and the unseen Susanna: this performance stuck to the old misreading of the score by which the higher soprano part is allotted to Susanna instead of to the Countess.

There were two casts, except that Malcolm Singer took the Count throughout—ably, at any rate as regards voice. As for the rest, since print is not a proper medium for criticising student performances in individual detail, I confine my comments to some features I liked best. Outstanding, in dramatic as in vocal ability, were the Figaro and Susanna of the first cast, William Elvin and Helen Greener: I shall remember this series of performances as being 'theirs' especially. Not far short of their level was the second Susanna, Norma Burrowes, and there were equally sympathetic (though very different) performances of Cherubino from Marcia Swindells and Anne Guthrie. Of the supporting singers I most enjoyed the well-characterised tenor of Vernon Midgley as Basilio. The general level—judged by student performances in London and elsewhere in recent years—was highly creditable to Mr Streets and his colleagues, and I do not forget many moments of positive pleasure from the orchestra.

1



3



Le Nozze di Figaro
February 1967

1 Bartolo and Marcellina
(Paul Sherrell and
Alison Chamberlain)

2 Cherubino and Figaro
(Anne Guthrie and
Ian Caddy)

3 Countess and Susanna
(Aline Blain and Norma
Burrowes)

4 Figaro (William Elvin)

Overleaf
Basilio, Susanna
and Count (Vernon
Midgley, Helen Greener
and Malcolm Singer)



2

4





Reviews of New Music

<i>Count Almaviva</i>	6 and 9 February	8 and 10 February
<i>Countess Almaviva</i>	Malcolm Singer	Malcolm Singer
<i>Susanna</i>	Donna-Faye Carr	Aline Blain
<i>Figaro</i>	Helen Greener	Norma Burrowes
<i>Cherubino</i>	William Elvin	Ian Caddy
<i>Marcellina</i>	Marcia Swindells	Anne Guthrie
<i>Bartolo</i>	Alison Chamberlain	Barbara McFerran
<i>Basilio</i>	Paul Sherrell	Cameron Ross
<i>Don Curzio</i>	Vernon Midgley	Malcolm Smith
<i>Barbarina</i>	John Duxbury	Stephen Adams
<i>Antonio</i>	Margaret Adams	Eileen Gower
<i>Bridesmaids</i>	Anthony Feltham	Andrew Knight
<i>Chorus of peasants</i>	Frances Gregory	Dorothy Iredale
	Malveen Eckersall	Elizabeth Lowry
	Linda Mould, Elizabeth Ritchie, Barbara Courtenay-King, Pamela Hurst, Annabel Hunt, Janet Budden, Mary Ferguson, Gwendillian Ellis, Roy Gregory, Lindsay Benson, Richard Bourne, Nigel Beavan	
<i>Dancers</i>	Barbara Courtenay-King, Mary Ferguson, John Duxbury, Nigel Beavan	
<i>Understudy for the Count</i>	Roy Gregory	
<i>Director of Opera</i>	John Streets	
<i>Conductor</i>	Steuart Bedford	
<i>Producer</i>	Pauline Stuart	
<i>Assistants to the Director</i>	Steuart Bedford, Mary Nash	
<i>Assistant Conductor</i>	Alan Young	
<i>Sets and Costumes</i>	Barrie Scott	
<i>Lighting</i>	Stephen Webber	
<i>Make-up</i>	Charles Hubbard	
<i>Répétiteur</i>	Robert Aldwinckle	
<i>Stage Management</i>	Elizabeth Kilford, Sarah Chapman Mortimer	
<i>Leader of Orchestra</i>	Rolf Wilson	

Derek Bourgeois: *Promenade* (for amateur orchestra) (OUP, 14s). Derek Bourgeois is a young composer who studied at Cambridge and afterwards with Herbert Howells at the RCM. His Symphony (the first movement of which was written when he was eighteen) has been performed at Cambridge under David Willcocks and by the Bournemouth Symphony Orchestra. He now teaches at Cranleigh. *Promenade* is an adaptation by the composer (for the 'Music for Amateur Orchestras' series) of the work of the same name for larger orchestra. The scoring of the present version, which may perhaps be described as a lively march of about five minutes' duration, is for two flutes, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, bass trombone (or euphonium or tuba), timpani, percussion (one player) and strings. The trumpets are sensibly placed above the horns in the score and the latter are conceived as an 'alto' to the brass quartet and are only occasionally combined with the woodwinds. There is thus some effective 'block' scoring for the orchestral groups. The writing for the strings is on the whole solid and constant, if we except a short pizzicato passage. The piece moves at a good pace (*Allegro con brio*) and is rhythmically

strong and vital. There are one or two taut canonic passages and after a short triplet interruption of the general impetus, the piece ends *Presto* with a short coda.

Gordon Jacob: *Overture for Strings* (OUP, 10s 6d). Dedicated to Alan Stripp and the Phoenix String Orchestra, this short but highly enjoyable piece should make a most useful addition to the repertoire. Given out *fortissimo* in octaves, the opening theme has a Bach/Stravinsky character. There is a repeat of the opening sonata-type exposition which provides most of the material (sometimes varied by augmentation, inversion etc) for the rest of the movement. There is, as always, with this most 'practical' composer, much attention to the effectiveness of the chosen medium—there are many characteristic string devices including a quasi-Bartókian *feroce* passage or two—and a piece so obviously grateful for the players will doubtless convey pleasure to the listener.

Brian Brockless

Maurice Handford, who for the last two-and-a-half years has been Assistant Conductor of the Hallé Orchestra, was recently appointed Associate Conductor.

Rohan de Saram performed Shostakovich's first cello Concerto on 26 February, with the Cambridge University Music Club.

Peter Hutchings's *Benedicite* was given its first performance on 10 March in Hampstead Parish Church, by the London Bach Society under Paul Steinitz.

Peter Pettenger played Mozart's piano Concerto in A, K. 488 on 17 November in Peterborough, with the Peterborough Philharmonic Society.

The Alberni Quartet have recorded all three string quartets by Alan Rawsthorne (Argo RG 489/ZRG 5489).

The Greek composer Iannis Xenakis, whose *Syrmos* was given its first British performance by the RAM Chamber Orchestra under Wyn Morris in the Duke's Hall on 7 December, gave a lecture two days before this to the Architectural Association and the RAM on 'Stochastic and symbolic musics . . . the formalisation and axiomatisation of musical composition'.

Leon Bailey has been appointed Senior Lecturer in Music at West Midlands College of Education, Walsall.

Kenneth Blakeley has been appointed the Arts Council's liaison officer with the National Federation of Music Societies, in succession to Brian Dunn.

Enid Quiney's recent engagements have included a performance of Mozart's Concerto for Flute and Harp (with Celia Chambers) at Orpington, and of Britten's *A Ceremony of Carols* at Abbey Wood.

Mstislav Rostropovich came to the RAM on 4 October to give an informal performance of Britten's Suite for solo cello Op. 72. The work was introduced by the composer.

Nicholas Maw has been commissioned to compose a new opera for performance at Glyndebourne in 1969. The work's title is to be *The Rising of the Moon*; libretto will be by Beverley Cross and designs by Osbert Lancaster.

Alan Bush's new opera *The Sugar Reapers* received its first performance on 11 December in Leipzig; the producer was Fritz Bennewitz and the conductor Rolf Reuter. Mr Bush's *Variations*,

Nocturne and Finale on an old English sea song has been recorded by Pye on GGC/GSGC 14073; David Wilde is the soloist with the RPO under John Snashall.

Helen Watts has recorded Brahms's *Alto Rhapsody* with the Orchestre de la Suisse Romande under Ernest Ansermet for Decca (MET/SET 333-4, coupled with the *Requiem* and *Nänie*).

John Lanchbery conducts the Covent Garden Orchestra in the film of Prokofiev's ballet *Romeo and Juliet* with Margot Fonteyn and Rudolf Nureyev. He also arranged music by Mendelssohn for Frederick Ashton's production of *The Dream*, produced recently by the Royal Ballet.

Brian Ferneyhough's *Variations on a theme of Roberto Gerhard* was awarded first prize at the National Composers' Competition held in Liverpool on 17 March. Paul Patterson's *Symphonia for Brass* was awarded second prize, and his *Symphonic Study* (first performed in the Duke's Hall on 21 March) won the Royal Amateur Orchestral Society's Young Composers' Award for 1967.

The Cropper Quartet (Peter Cropper, Michael Adamson, Roger Bigley, Bernard Smith) has been appointed resident string quartet at Keele University near Stoke-on-Trent. The players have been elected as Leverhulme Fellows, and will continue their musical studies with Alexandre Moskowsky. The appointment is, initially, for two years.

Marjorie Thomas sang the part of the Angel in Elgar's *The Dream of Gerontius* with the Boston Symphony Orchestra under Erich Leinsdorf in Boston on 19 March, and on 20-22 April she took part in a performance of Mahler's third Symphony in Munich, with the Orchestra of Bayrische Rundfunk under Raphael Kubelik.

Norman Knight, accompanied by John Poole, performed flute solos by Roussel and Frank Martin at a concert given by the Bloomsbury Singers in St George's Church, Bloomsbury Way on 4 March.

Thanks to the untiring energy and enthusiasm of Mrs Helen Read the work of the Ernest Read Music Association has continued to flourish since the death of its founder in October 1965. His place as conductor has been taken by Bernard Keefe with the London Junior Orchestra, Muir Matheson with the London Senior Orchestra, and Myers Foggin with the Adult Choir and also with the Schools' Choir for the Christmas Concert, whilst the Choir of Schoolgirls for the Easter Concert was conducted by David Willcocks in 1966 and by Douglas Guest in 1967. The Orchestral Summer Course had to move last summer from Queenswood to Roedean, where it was extraordinarily successful, and it is to be held there again this summer, from 28 July to 5 August. The current season ended with a concert at the Royal Festival Hall in which the two orchestras joined forces and in which the soloist was Alan Schiller. Mrs Read writes: 'The Association owes much to its Chairman, Sir Thomas Armstrong, and to the RAM, for allowing so many of its activities to be held there, and I am happy that my husband's long connection of nearly seventy years with the Academy should be maintained in this way.'

Martino Tirimo gave a piano recital (Brahms, Beethoven, Schubert, Liszt) at the Wigmore Hall on 22 January.

Lionel Dakers, Organist and Master of the Choristers at Exeter Cathedral, has devised an enterprising series of concerts and recitals in the cathedral throughout the year. He himself conducted a performance of Bach's St Matthew Passion on 16 March and a choral concert on 19 May. Forthcoming events include an

Notes about Members and others

orchestral concert by the Exeter Musical Society on 16 June, in which Denis Matthews was the soloist.

Hugh Maguire resigned recently from his position as Leader of the BBC Symphony Orchestra, and his place is to be taken by Hugh Bean and Trevor Williams, as Joint Leaders. Trevor Williams has been Deputy Leader since December 1965, and before that was Leader of the BBC Scottish Orchestra.

Maurice Miles conducted the Royal Choral Society's performance of Elgar's *The Dream of Gerontius* at the Royal Albert Hall on 8 February.

Arthur Davison succeeded Clarence Raybould as Director and Conductor of the National Youth Orchestra of Wales last September. His many engagements have included a concert with Moura Lympany and the Royal Philharmonic Orchestra at the Fairfield Hall, Croydon, on 20 May.

CBE

Gerald E Coke

Hon RAM

Pierre Bernac; Pierre Boulez; Owen Brannigan, OBE, FGSM; Phillip Cranmer, MA, B Mus (Oxon), FRCO; Norman Del Mar; Willis Grant, D Mus (Dunelm), FRCO; Charles Groves, OBE, Hon FRCM; Sidney Harrison, FGSM; A J B Hutchings, BA, B Mus Ph D (Lond), Hon FTCL; J E Hutchinson, D Mus (Dunelm), FRCO; Mary Jarred; Paul Kadosa; André Marescotti; A V Sveshnikov; W S Gwynn Williams, OBE, MA, Hon RCM

DSC (Oklahoma)

Dame Eva Turner, DBE, FRAM

FRMCM

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Christopher Brown: *Divertimento* for wind quintet (Gamut, Cambridge)

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Alfred Nieman: *Three Expressions* for unaccompanied SATB (Stainer & Bell)

Oranges and Lemons, arr SATB and piano (Stainer & Bell)

The Holly and the Ivy, arr SATB (Stainer & Bell)

Novelette, arr ST/A (BMI, Canada)

At the Wedding for violin and piano (BVF Anglo-Continental)

Three Songs for Mary (BVF, Anglo-Continental)

Eric Thiman: *Ten Miniature Anthems*, etc for SATB and organ (Novello)

Denis Wright: *Scoring for Brass Band* (John Baker).

GRSM Diploma, December 1966

Peter Bridle, Brian Ellum, Christopher Greathead, Judith Hawes, Elizabeth York, Susan Lloyd, Jefferson Thomas

B Mus (Lond), August 1966

Second Class Honours

Victor Standing John Stephenson

RAM Awards

University Awards

RAM Club News

In a record-seeking age most frequently concerned with increased speed or tests of endurance, it is fitting that the RAM should take notice of its own achievements, and in the present instance in the realm of artistic expertise coupled with long and loyal service. Sixty-one years ago a very young boy—so young that Green, the major-domo of those days, recalled that his head could hardly be seen above the grand piano—entered the portals of No 6 Tenterden Street as a student, and on 9 March 1967 Vivian Langrish and his wife and former pupil Ruth Harte, helped the Club to celebrate that long, continuous and devoted connection by giving a recital of music on two pianos. The programme consisted of works from Bach to Bax, of which they gave a masterly performance, with perfect synchronisation and a wide range of dynamics and tone-colour, and in some of which Vivian Langrish's ability as an arranger was also displayed. In true sporting style they changed ends at half time, and ended their performance with a breathtakingly brilliant account of Weber's *Rondo alla burlesca*.

A perfect foil to the two pianos was provided by Marjorie Thomas who, in conjunction with her accompanist Rex Stephens, completely captivated the audience in a superbly sung group of Wolf *lieder*. Members and their guests were graciously received by the President, Mr Graham Wallace, and his wife; in his vote of thanks Mr Wallace referred to the fact that there was another link with Tenterden Street in the audience in the person of Miss Phoebe Green, who was a student there and a member of the Club with a fine record of attendances at meetings. Delicious refreshments provided by the catering staff rounded off a happy and memorable evening.

Norah Regan

Alterations to List of Members

Town Members

Blakeley, Kenneth, 96a Gore Road, E7

Fowkes, Mrs (Georgina Hinwood), 1 Meynell Gardens, Well Street, Common, E9

Grinke, Frederick, 34 Castlebar Road, W5

Hungerford, Mrs Michael (Joy Pountain), 68 Elstree Gardens, Belvedere, Kent

Lovell, Mrs Aida, Cowdray Club, 20 Cavendish Square, W1

Samet, June, Flat 3, 62 Montagu Square, W1

Tunnell, John, 1 Towers Walk, Weybridge, Surrey

Country Members

Adams, Mrs Shirley, *Gairloch, Forest Drive, Kirby Muxloe, Leics*
Chambers, John, *44 Cranshaw Close, Birmingham 30*
Child, Mrs Stella, *34 Inwood Crescent, Brighton 5, Sussex*
Collyer, Mrs J B, *10 Nell Gwynne Avenue, Shepperton, Middx*
Cunningham, Marion S, *1a Salisbury Avenue, Harpenden, Herts*
Edmonds, Michael, *The Manor House, Chackmore, Buckingham*
Gordon, Mrs Betsy, *10a Greenhill Park, Edinburgh 10*
Groves, Miss B C, *c/o Grove Chambers, 95 Elm Grove, Southsea, Hants*
Irving, Margaret, *31 Bright Street, Skipton, Yorks*
Jarrett, Anne, *Kendall, Church Road, Wick, Cowbridge, Glam*
McCarrach, Mrs Hector (Katherine Howarth), *18 The Street, Assington, Nr Colchester, Suffolk*
Normansell, Mrs M E, *The Close, School Lane, Alvechurch, Birmingham*
Rees, J Stuart, *Bedford School, Bedford*
Reynolds, Mrs Eileen, *Goblins Pool, Bucks Green, Horsham, Sussex*
Smith, Gillian, *8 Terenure Road East, Dublin 6*
Walker, Joy, *28 Farmadine, Saffron Walden, Essex*

Overseas Members

Adams, Mrs J M, *c/o Mrs H Schmid, 10 Cecil Place, Praran Street, Melbourne, Australia*
Drake, Mrs S Therle, *Flat 6c Maida Vale Road, Roseneath, Wellington C4, New Zealand*
Laver, Mrs C J (Kathleen A Nelthropp), *c/o Disposals Organisation, RAOC, BAOR, BFPO 20*
Papé, Mme Naomi, *2 Chatham Road, Baysville, East London, S Africa*
Peckham, Beryl, *26 Boyd Road, Pietermaritzburg, Natal, S Africa*
Tetlow, Mrs W E, *20 Low Street, Mount Kuring-gai, New South Wales, Australia*

First Orchestra

28 November

Brahms Academic Festival Overture, Op 80

Delius 'A Song of Summer'

Ravel Piano Concerto in G

Elgar 'Falstaff', Op 68

Conductor Maurice Handford

Soloist Elizabeth Baker (piano)

Leader James Coles

13 March

Paul R Smith (student) Concert Overture 'Elektra'

Dvorák Cello Concerto in B minor, Op 104

Mahler Symphony No 4 in G

Conductor Maurice Handford

Soloists Peter Worrall (cello), Helen Greener (soprano)

Leader Marion Turner

Choral Concert

1 December (in Westminster Abbey)

Paul Patterson (student) Intrada for brass

Purcell Verse Anthem 'Praise the Lord, O Jerusalem'

Handel Organ Concerto in F

Bax Motet 'Mater ora filium'

Sterndale Bennett Overture 'The Naiads', Op 15

Holst The Hymn of Jesus, Op 37

Conductors The Principal and Frederic Jackson

Soloist Malcolm Hill (organ)

Leader Marion Turner

Chamber Orchestra

2 December

Sterndale Bennett

Fantasy-Overture 'Paradise and the Peri', Op 42

Piano Concerto No 4 in F minor, Op 19

Four Songs

Overture 'The May Queen', Op 39

Conductor Wyn Morris

Soloists Jean Hutchison (piano), Helen Greener (soprano)

Leader Rolf Wilson

7 December

Bach Brandenburg Concerto No 1 in F, S1046

Mozart Symphony No 40 in G minor, K550

Xenakis 'Syrmos' (first performance in Great Britain)

Mozart Piano Concerto in G, K453

Conductor Wyn Morris

Soloist Valerie Dickson (piano)

Leader Rolf Wilson

Second Orchestra

22 November

Beethoven Symphony No 3 in E flat, Op 55 ('Eroica') (I & II)

John Arnold Cello Concerto

Borodin Overture 'Prince Igor'

Conductors Maurice Miles, John Arnold and Member of the Conductors' Class: Brian Ferneyhough

Soloist Peter Worrall (cello)

Leader Vasilakis Nicolaou

21 March

Elgar Overture 'Cockaigne', Op 40

Elgar Sea Pictures, Op 47 (II, III & IV)

Debussy Prélude à l'après-midi d'un faune

Wagner Good Friday Music ('Parsifal')

Falla Three Dances ('Le Tricorne')

Delius Dance Rhapsody No 2

Conductors Maurice Miles

and members of the Conductors' Class: Richard Deakin, Brian Ferneyhough, Rupert Scott, Donald Drake, David Howell

Soloist Malveen Eckersall

Leader Vasilakis Nicolaou

Chamber Concerts

29 November

Beethoven String Quartet in A minor, Op 132

Peter Cropper, Michael Adamson (violins), Roger Bigley (viola), Bernard Smith (cello)

Purcell Six Songs

Malcolm Singer, Peter Orme (piano)

Damase Seventeen Variations, Op 22

Bergljot Havnevik (flute), Heather Daniell (oboe), Richard Addison (clarinet), David Catchpole (bassoon), David Cripps (horn)

1 February

Haydn String Quartet in D minor, Op 76/1

Peter Cropper, Michael Adamson (violins), Roger Bigley (viola),
Bernard Smith (cello)

Fauré Piano Quartet in C minor, Op 15

Rodney Smith (piano), John Stein (violin), Luciano Jorio (viola),
Thomas Igloi (cello)

Schubert Quartet Movement in C minor, D703

Peter Cropper, Michael Adamson (violins), Roger Bigley (viola),
Bernard Smith (cello)

15 February

Beethoven Sonata in A, Op 47 ('Kreutzer')

Carolyn Sparey (violin), Catherine Dubois (piano)

Bach The six 'Schübler' Chorale Preludes, S645-50

Peter Orme (organ)

Debussy Sonata

Clive Gillinson (cello), Rosalind Bevan (piano)

14 March

Handel Organ Concerto in G minor, Op 4/1

Peter Orme (organ)

Instrumental Ensemble (Leader Michael Fletcher)

Conductor David Corkhill

Finzi Song Cycle 'Let us Garlands bring'

Ian Caddy, Rosalind Bevan (piano)

Bartók String Quartet No 1, Op 7

Peter Cropper, Michael Adamson (violins), Roger Bigley (viola),
Bernard Smith (cello)

15 March

Stravinsky In Memoriam Dylan Thomas

John Duxbury (tenor), Richard Deakin, Thelma Paige (violins),
Margaret Yates (viola), Elspeth Cox (cello), Tony McVey, Alan
Griggs, Nigel Smith, Paul Patterson (trombones)

Conductor Brian Ferneyhough

Henze Wind Quintet

Bergljot Havnevik (flute), Heather Daniell (oboe), Richard
Addison (clarinet), David Catchpole (bassoon), Peter Hastings
(horn)

Stockhausen Kreuzspiel

Heather Daniell (oboe), Norman Hallam (bass clarinet), Philip
Pilkington (piano), David Corkhill, Edward McGuire, Timothy
Stroud (percussion)

Conductor Brian Ferneyhough

Paul Patterson (student) The Nails of Death

John Duxbury (tenor), Avril MacLennan (violin), Peter Cole
(viola), Geoffrey Murdin (cello), Andrew Cunningham (flute),
Richard Addison (clarinet), Robert Hill (bass clarinet), Brian
Sewell (bassoon), Peter Hastings (horn), George Parnaby
(trumpet), Edward McGuire (piano), Robert Howes (timpani),
Nicholas Cole, David Corkhill, Tony McVey, Janine Swinhoe
(percussion)

Conductor Brian Ferneyhough

Concerts

21 September

Bach Suite No 3 in C, S 1009

Thomas Igloi (cello)

Schumann Four songs from 'Dichterliebe', Op 48

Strauss Three Songs, Op 10

William Elvin, Alan Young (piano)

Debussy Première Rapsodie

Robert Hill (clarinet), Noel Skinner (piano)

5 October

George Newson Variations

Susan Sheppard (cello)

Edward Gregson (student) Sonatina

Helen Powell (oboe), Rosalind Bevan (piano)

Mozart Sonata in G, K 301

Nina Martin (violin), Rosalind Bevan (piano)

Arnold Cooke Sonata

Gillian Hopwood (clarinet), Robert Aldwinckle (piano)

16 November

Franck Sonata in A

Rolf Wilson (violin), Kathleen Davis (piano)

Poulenc Sonata

Penny Macnutt (flute), Christopher Elton (piano)

Malcolm Williamson Concerto

Bergljot Havnevik (flute), Heather Daniell (oboe), Richard
Addison (clarinet), David Catchpole (bassoon), David Cripps
(horn), Noel Skinner, Bernard King (piano duet), Yvonne de
Sousa, John Walmsley (piano duet).

4 January

Rawsthorne Theme and Variations

Rolf Wilson, James Coles (violins)

Tomasi Concerto

Robert Hill (clarinet), Noel Skinner (piano)

Brahms Sonata in E minor, Op 38

Agnes Köry (cello), Rosalind Bevan (piano)

1 March

Brahms Sonata in G, Op 78

Kay Lomax (violin), Peter Pettinger (piano)

Kodály Duo, Op 7

Richard Deakin (violin), Christopher van Kampen (cello)

Poulenc Babar the Elephant

Anne Guthrie (narrator), Peter Scott (piano).

A recital by Diploma Students of the Paris Conservatoire was
given on 29 November.

Evening recitals were given by **Bernard Smith** (cello) on
9 November, **Brenda Street** (flute) on 15 February, and **Peter
Pettinger** (piano) on 21 February.

An 'Opera Workshop' was staged in the theatre on 20 October.
Director of Opera John Streets, Conductor Steuart Bedford,
Producer Pauline Stuart, with Mary Nash at the piano. Items
included:

Monteverdi 'L'Incoronazione di Poppea'

Alison Chamberlain, Marcia Swindells, Anne Guthrie

Mozart 'Die Entführung aus dem Serail'

• Norma Burrowes, Helen Greener, John Carter, John Duxbury

Grétry 'Richard, Coeur de Lion'

Gillian Walker, Vernon Midgley, Malcolm Singer

Britten 'Peter Grimes'

Gene West, Aline Blain, Roy Gregory, Helen Attfield, Margaret
Adams, Dorothy Iredale, Malcolm Smith, Malveen Eckersall, Ian
Caddy, Anthony Feltham.

Review Weeks

Review Week in the Michaelmas Term (28 November–2 December) included a concert by the First Orchestra (Maurice Handford), a choral and orchestral concert (the Principal and Frederic Jackson) given in Westminster Abbey, a Sterndale Bennett centenary concert by the Chamber Orchestra (Wyn Morris), a recital by Diploma Students of the Paris Conservatoire, and a chamber concert. There were lectures on 'Sterndale Bennett and his place in English music' (Frank Howes), and 'Characteristics of Sterndale Bennett's Style' (Geoffrey Bush). Review Week in the Lent Term (13–17 March) included a concert by the First Orchestra (Maurice Handford) and two chamber concerts, the second of them arranged by the RAM New Music Club. There were lectures on 'The care of stringed instruments' (Charles Beare); 'The Musicians of the Wesley family and their Marylebone concerts' (the Principal); 'Marylebone Church (1817–1967), its life and associations' (the Rev F Coventry); 'Wind Instruments' (Eric McGavin); 'The Flute and its music' (Gareth Morris); and 'The soloist and the orchestra' (Myers Foggin).

New Students

Lent Term 1967

RAM Magazine

The RAM Magazine is published twice a year (in June and December) and is sent free to all members on the roll of the RAM Club. Members are invited to send to the Editor news of their activities which may be of interest to readers, and the Editor will be glad to hear from any members (and others) who would like to contribute longer articles, either on musical or on general subjects. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, York Gate, Marylebone Road, London, NW1.

